

Cinema Journal Annotated Index to Volume 23

compiled by Jeffrey Makos

NOTE: Annotations appear under authors' names. f = film; d = director; s = screenwriter.

Altman, Rick

Altman, Rick. "A Semantic/Syntactic Approach to Film Genre." 23:3, Spring 1984: 6-18.

In an attempt to reconcile conflicting views regarding the determination of a film genre's corpus, opposed strategies characteristic of genre history and genre theory, and the different claims of ritual and ideological genre critics, this article proposes a new understanding of generic concerns based on a structured combination of semantic and syntactic approaches.

Antonioni, Michelangelo d.

Chatman, Seymour. "What Is Description in the Cinema." 23:4, Summer 1984: 4-11.

Artaud, Antonin

Greene, Naomi. "Artaud and Film: A Reconsideration." 23:4, Summer 1984: 28-40.

Auteur Criticism

Feinstein, Howard. "BRD 1-2-3: Fassbinder's Postwar Trilogy and the Spectacle." 23:1, Fall 1983: 44-56.

Greene, Naomi. "Artaud and Film: A Reconsideration." 23:4, Summer 1984: 28-40.

Kline, T. Jefferson. "The Absent Presence: Stendhal in Bertolucci's *Prima della Rivoluzione*." 23:2, Winter 1984: 4-28.

Landy, Marcia. "Political Allegory and Engaged Cinema: Sembene's *Xala*." 23:3, Spring 1984: 31-46.

Before the Revolution f(d. Bernardo Bertolucci 1968 Italy)

Kline, T. Jefferson. "The Absent Presence: Stendhal in Bertolucci's *Prima della Rivoluzione*." 23:2, Winter 1984: 4-28.

Bernhardt, Curtis d.

Fischer, Lucy. "Two-Faced Women: The 'Double' in Women's Melodrama of the 1940s." 23:1, Fall 1983: 24-43.

Bertolucci, Bernardo d.

Kline, T. Jefferson. "The Absent Presence: Stendhal in Bertolucci's *Prima della Rivoluzione*." 23:2, Winter 1984: 4-28.

Bundesrepublik Deutschland (BRD)

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Buscombe, Edward

Buscombe, Edward. "Painting The Legend: Frederic Remington and the Western." 23:4, Summer 1984: 12-27.

Frederic Remington is not only the best known painter of Western subjects but also an artist who has had a decided impact on directors of Western films such as John Ford. This essay explores the relationship between Remington and the Western film genre. Remington's involvement in some of the decisive moments at which images of "the West" became focused created a corpus of work which embodied values that provided the basis for later Western films.

Chatman, Seymour

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This essay investigates the way in which a film can communicate description within a narrative structure despite temporal limitations which are different from those of verbal narrative. A film director can deviate from conventional expectations of description to give a sense of description "independent from character." Such description is found in works as Antonioni's *The Passenger* and *Red Desert*.

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Couquille et le clergymen, La f(d. Germaine Dulac 1927 France)

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Jeffrey Makos is a graduate student in literature and film at the University of Chicago.

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Greene, Naomi. "Artaud and Film: A Reconsideration." 23:4, Summer 1984: 28-40.

Jeffrey Makos is a graduate student in literature and film at the University of Chicago.

Dark Mirror f/d. Robert Siodmak 1946 USA)

Fischer, Lucy. "Two-Faced Women: The 'Double' in Women's Melodrama of the 1940s." 23:1, Fall 1983: 24-43.

Dassin, Jules d.

Kozloff, Sarah. "Humanizing 'The Voice of God': Narration in *The Naked City*." 23:4, Summer 1984: 41-53.

Fassbinder, Rainer Werner d.

Feinstein, Howard. "BRD 1-2-3: Fassbinder's Postwar Trilogy and the Spectacle." 23:1, Fall 1983: 44-56.

Feinstein, Howard

Feinstein, Howard. "BRD 1-2-3: Fassbinder's Postwar Trilogy and the Spectacle." 23:1, Fall 1983: 44-56.

This essay attempts to historicize Fassbinder's BRD (Bundesrepublik Deutschland) Trilogy films, *The Marriage of Maria Braun*, *Lola*, and *Veronika Voss*. He stresses the spectacular nature of the image, often embodied in the form of a female protagonist in her encounter with concrete historical forces. In terms of structure, he treats the film's basic generic mode, the melodrama, dialectically, both adhering to, and revising, its norms in their historical development.

Feminist Criticism

Fischer, Lucy. "Two-Faced Women: The 'Double' in Women's Melodrama of the 1940s." 23:1, Fall 1983: 24-43.

Modleski, Tania. "Time and Desire in the Woman's Film." 23:2, Spring 1984: 19-30.

Waldman, Diane. "'At Last I Can Tell It to Someone!': Feminine Point of View and Subjectivity in the Gothic Romance Film of the 1940s." 23:2, Winter 1984: 29-40.

Fischer, Lucy

Fischer, Lucy. "Two-Faced Women: The 'Double' in Women's Melodrama of the 1940s." 23:1, Fall 1983: 24-43.

In the 1940s a particular sub-genre of the Hollywood "women's picture" was popular—films whose plot centered on twin sisters played by the same actress. Three such films are examined in this essay: *Cobra Woman* (1944) and *Dark Mirror* (1946) directed by Robert Siodmak, and *A Stolen Life* (1946) directed by Curtis Bernhardt. After discussing the narrative of these films in relation to classical theories of the "double" figure in literature and psychoanalysis, the essay argues that the specific

configuration of these narratives confirms certain patriarchal notions of womanhood, which bifurcate the female into alleged "feminine" and "masculine" poles.

Ford, John d.

Buscombe, Edward. "Painting The Legend: Frederic Remington and the Western." 23:4, Summer 1984: 12-27.

Genre Criticism

Altman, Rick. "A Semantic/Syntactic Approach to Film Genre." 23:3, Spring 1984: 6-18.

Buscombe, Edward. "Painting The Legend: Frederic Remington and the Western." 23:4, Summer 1984: 12-27.

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Greene, Naomi

Greene, Naomi. "Artaud and Film: A Reconsideration." 23:4, Summer 1984: 28-40.

This essay explores Artaud's work in film (his theories, screenplays, and his one film, *La couille et le clergyman*) in light on his own preoccupations and in relation to French artistic currents of the 1920s. It shows that while surrealism did have a major effect upon his work, it was by no means the only important influence.

Hollinger, Mark s.

Kozloff, Sarah. "Humanizing 'The Voice of God': Narration in *The Naked City*." 23:4, Summer 1984: 41-53.

History—Silent Film—Germany

Kepley, Vance. "The Workers' International Relief and the Cinema of the Left 1921-1935." 23:1, Fall 1983: 7-23.

History—Silent Film—Soviet Union (USSR)

Kepley, Vance. "The Workers' International Relief and the Cinema of the Left 1921-1935." 23:1, Fall 1983: 7-23.

History—Silent Film—United States (USA)

Staiger, Janet. "Combination and Litigation: Structures of US Film Distribution, 1891-1917." 23:2, Winter 1984: 41-72.

Industry

Kepley, Vance. "The Workers' International Relief and the Cinema of the Left 1921-1935." 23:1, Fall 1983: 7-23.

Staiger, Janet. "Combination and Litigation: Structures of US Film Distribution, 1891-1917." 23:2, Winter 1984: 41-72.

Kepley, Vance

Kepley, Vance. "The Workers' International Relief and the Cinema of the Left 1921-1935." 23:1, Fall 1983: 7-23.

Workers' International Relief, a Berlin-based socialist organization, worked throughout the 1920s to create an international apparatus to support leftist cinema. Its organization eventually encompassed radical cinema movements in Germany, Russia, America, and elsewhere before it was crushed by the rise of Nazism.

Kline, T. Jefferson

Kline, T. Jefferson. "The Absent Presence: Stendhal in Bertolucci's *Prima della Rivoluzione*." 23:2, Winter 1984: 4-28.

Although Bertolucci alludes to Stendhal's *The Charterhouse of Parma* as the source for *Before the Revolution*, the film appears unfaithful to the novel's plot. Bertolucci uses the issue of stylistic adaptation as the fulcrum of a cinematic revolution parallel to Godard's anti-Bazanian work of the same period.

Kozloff, Sarah

Kozloff, Sarah. "Humanizing 'The Voice of God': Narration in *The Naked City*." 23:4, Summer 1984: 41-53.

The Naked City provides an example of creative and distinctly personal voice-over narration. Through close examination of this film and through the perspective provided by current narrative theory, this essay questions previous assumptions about the authority and legitimacy of voice-over narration.

Landy, Marcia

Landy, Marcia. "Political Allegory and Engaged Cinema: Sembene's *Xala*." 23:3, Spring 1984: 31-46.

Sembene's films are an attempt to create "engaged cinema" as an alternative discourse to dominant cinematic practices. His texts interrogate the relationship between film and politics and specifically the nature of what he terms "cultural imperialism." This essay explores Sembene's use of allegory, satire, and montage as major strategies for creating interactions between text and audience.

Letter from an Unknown Woman f(d. Max Ophuls 1948 USA)

Modleski, Tania. "Time and Desire in the Woman's Film." 23:2, Spring 1984: 19-30.

Lola f(d. Rainer Werner Fassbinder 1982 Germany)

Feinstein, Howard. "BRD 1-2-3: Fassbinder's Postwar Trilogy and the Spectacle." 23:1, Fall 1983: 44-56.

Marriage of Maria Braun, The f(d. Rainer Werner Fassbinder 1978 Germany)

Feinstein, Howard. "BRD 1-2-3: Fassbinder's Postwar Trilogy and the Spectacle." 23:1, Fall 1983: 44-56.

Marxist Criticism

Landy, Marcia. "Political Allegory and Engaged Cinema: Sembene's *Xala*." 23:3, Spring 1984: 31-46.

Staiger, Janet. "Combination and Litigation: Structures of US Film Distribution, 1891-1917." 23:2, Winter 1984: 41-72.

Waldman, Diane. "'At Last I Can Tell It to Someone!': Feminine Point of View and Subjectivity in the Gothic Romance Film of the 1940s." 23:2, Winter 1984: 29-40.

Melodrama

Fischer, Lucy. "Two Faced Women: The 'Double' in Women's Melodrama of the 1940s." 23:1, Fall 1983: 24-43.

Modleski, Tania. "Time and Desire in the Woman's Film." 23:2, Spring 1984: 19-30.

Waldman, Diane. "'At Last I Can Tell It to Someone!': Feminine Point of View and Subjectivity in the Gothic Romance Film of the 1940s." 23:2, Winter 1984: 29-40.

Modleski, Tania

Modleski, Tania. "Time and Desire in the Woman's Film." 23:2, Spring 1984: 19-30.

This article reviews the scholarship on melodrama, which has been linked to "muteness" and to "conversion hysteria," and, using *Letter from an Unknown Woman* as its chief example, speculates on the reasons for the genre's special appeal to women.

Motion Picture Patents Company

Staiger, Janet. "Combination and Litigation: Structures of US Film Distribution, 1891-1917." 23:2, Winter 1984: 41-72.

Naked City, The f(d. Jules Dassin 1948 USA)

Kozloff, Sarah. "Humanizing 'The Voice of God':

Narration in *The Naked City*." 23:4, Summer 1984: 41-53.

Narrative Theory

Chatman, Seymour. "What Is Description in the Cinema." 23:4, Summer 1984: 4-11.

Kozloff, Sarah. "Humanizing 'The Voice of God': Narration in *The Naked City*." 23:4, Summer 1984: 41-53.

Ophuls, Max d.

Modleski, Tania. "Time and Desire in the Woman's Film." 23:2, Spring 1984: 19-30.

Ousmane, Sembene d.

Landy, Marcia. "Political Allegory and Engaged Cinema: Sembene's *Xala*." 23:3, Spring 1984: 31-46.

Painting

Buscombe, Edward. "Painting The Legend: Frederic Remington and the Western." 23:4, Summer 1984: 12-27.

Passenger, The f(d. Michelangelo Antonioni 1975 Italy)

Chatman, Seymour. "What Is Description in the Cinema." 23:4, Summer 1984: 4-11.

Political Film

Feinstein, Howard. "BRD 1-2-3: Fassbinder's Postwar Trilogy and the Spectacle." 23:1, Fall 1983: 44-56.

Landy, Marcia. "Political Allegory and Engaged Cinema: Sembene's *Xala*." 23:3, Spring 1984: 31-46.

Psychoanalysis

Fischer, Lucy. "Two-Faced Women: The 'Double' in Women's Melodrama of the 1940s." 23:1, Fall 1983: 24-43.

Kline, T. Jefferson. "The Absent Presence: Stendhal in Bertolucci's *Prima della Rivoluzione*." 23:2, Winter 1984: 4-28.

Modleski, Tania. "Time and Desire in the Woman's Film." 23:2, Spring 1984: 19-30.

Red Desert f(d. Michelangelo Antonioni 1964 France-Italy)

Chatman, Seymour. "What Is Description in the Cinema." 23:4, Summer 1984: 4-11.

Remington, Frederic

Buscombe, Edward. "Painting The Legend: Frederic Remington and the Western." 23:4, Summer 1984: 12-27.

Screenwriting and Screenwriters

Kozloff, Sarah. "Humanizing 'The Voice of God':

Narration in *The Naked City*." 23:4, Summer 1984: 41-53.

Slodmak, Robert d.

Fischer, Lucy. "Two-Faced Women: The 'Double' in Women's Melodrama of the 1940s." 23:1, Fall 1983: 24-43.

Staiger, Janet

Staiger, Janet. "Combination and Litigation: Structures of US Film Distribution, 1891-1917." 23:2, Winter 1984: 41-72.

This new account of early US filmmaking argues that the Patents Company and independents operated similarly. Both factions formed distribution combinations, organizing efficient and profitable alliances to secure an economic dominance. Furthermore, Patent members did not cling to their alliance when it was threatened but sought competitively viable options.

Stendhal

Kline, T. Jefferson. "The Absent Presence: Stendhal in Bertolucci's *Prima della Rivoluzione*." 23:2, Winter 1984: 4-28.

Stolen Life, A f(d. Curtis Bernhardt 1946 USA)

Fischer, Lucy. "Two-Faced Women: The 'Double' in Women's Melodrama of the 1940s." 23:1, Fall 1983: 24-43.

Surrealism

Greene, Naomi. "Artaud and Film: A Reconsideration." 23:4, Summer 1984: 28-40.

Techniques of Filmmaking

Chatman, Seymour. "What Is Description in the Cinema." 23:4, Summer 1984: 4-11.

Kozloff, Sarah. "Humanizing 'The Voice of God': Narration in *The Naked City*." 23:4, Summer 1984: 41-53.

Theory See Also: AUTEUR CRITICISM; FEMINIST CRITICISM; GENRE CRITICISM; MARXIST CRITICISM; NARRATIVE THEORY

Altman, Rick. "A Semantic/Syntactic Approach to Film Genre." 23:3, Spring 1984: 6-18.

Chatman, Seymour. "What Is Description in the Cinema." 23:4, Summer 1984: 4-11.

Veronika Voss f(d. Rainer Werner Fassbinder 1982 Germany)

Feinstein, Howard. "BRD 1-2-3: Fassbinder's Postwar Trilogy and the Spectacle." 23:1, Fall 1983: 44-56.

Waldman, Diane

Waldman, Diane. "At Last I Can Tell It to

Someone!": Feminine Point of View and Subjectivity in the Gothic Romance Film of the 1940s." 23:2, Winter 1984: 29-40.

This paper focuses on the Gothic romance film of the 1940s, its place within the Gothic genre and the relationship between its textual variations and the historical situation of American women. For although the Gothic mode has always permitted the articulation of feminine fear, anger, and distrust of the patriarchal order, the films of the war and post-war period place an unusual emphasis on the affirmation of feminine perception, interpretation, and lived experience.

Westerns

Buscombe, Edward. "Painting The Legend: Frederic Remington and the Western." 23:4, Summer 1984: 12-27.

Workers International Relief (WIR)

Kepley, Vance. "The Workers' International Relief and the Cinema of the Left 1921-1935." 23:1, Fall 1983: 7-23.

Xala f(d. Sembene Ousmane 1974 Senegal)

Landy, Marcia. "Political Allegory and Engaged Cinema: Sembene's *Xala*." 23:3, Spring 1984: 31-46.

Erratum

The Spring, 1984 issue of *Cinema Journal* (Vol. 23, No. 2), incorrectly listed the address of Virginia Clark, Education Liaison for the American Film Institute. The correct address is: Education Liaison, American Film Institute, 2021 N. Western Avenue, Los Angeles, CA 90027. Phone (213) 856-7600.

